

Alexandre Guilmant

1837 – 1911

1^e Sonate

pour le grand Orgue
Ré mineur / d-Moll / D minor

opus

PREVIEW
Low Resolution



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Préface de l'éditeur

Les huit sonates de Guilmant s'orientent selon la tradition classique. Prévues à l'origine pour l'orgue Cavallé-Coll, elles sont néanmoins tout aussi bien adaptées pour l'orgue français. A l'époque de leur composition, elles représentèrent un renouveau pour l'orgue de concert, qui tous deux avaient perdu de leur importance au 19^{ème} siècle.

Les compositions de Guilmant, parachevées autant mélodiquement que stylistiquement, reflètent bien les ressources sonores et la richesse timbrée de l'orgue dont il disposait. Son inspiration et sa technique de composition ont influencé le développement de la fugue d'orgue de la même manière qu'elle avait évolué pour piano.

Pendant le quart de siècle au cours duquel Guilmant composa ses sonates pour orgue, des changements importants survinrent dans le domaine de ce magnifique instrument. Actuellement, les exécutants et les instruments sont soumis de plus en plus à des exigences.

Les indications ajoutées par l'éditeur concourent le plus, l'attaque des doigtés de pédalier etc., découlent en majeure partie de l'enseignement de Guilmant et de ses élèves. Les liaisons à l'intérieur d'une liaison n'ont grande pertinence contre les autres, mais elles sont cependant prévues par le compositeur lui-même, au même titre que celles que l'on peut rencontrer chez Straube, Reger et Karg-Elert.

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Vorwort des Herausgebers

Die acht Sonaten von Guilmant orientieren sich am klassischen Standard. Ursprünglich für die Cavalié-Coll-Orgel gedacht, lassen sie sich jedoch ebenso gut auf außerfranzösischen Organen ausführen.

Zur Zeit ihrer Entstehung waren Sie ein Novum für die Orgel und ihre Literatur, die im 19. Jahrhundert an Bedeutung verloren hatten.

Guilmants Kompositionen, reich an Melodik, Harmonik und vollkommener Beherrschung der Klangmöglichkeiten und Farbenreichtum der ihm zur Verfügung stehenden Orgel. Sein Einfallsreichtum und seine flüssige Kompositionstache sind beispielhaft für die Orgelfuge in ähnlicher Weise, wie Mendelssohn diese im 19. Jahrhundert beherrschte.

Im Zeitraum des Vierteljahrhunderts, in dem Guilmant verlebte, wurden im Bereich der instrumentalen Spieltechnik bedeutende Fortschritte gemacht und Instrument wurden nun größere Anforderungen gestellt.

Die Zusätze des Herausgebers, Phrasierung, Anschlag, Fußing, etc., sind weitgehend nach den Interpretationen Guilmants, soweit diese in seinen Aufzeichnungen in halb einer Bindung mögen widersprüchlich erscheinen, sind jedoch im Sinne von Straube, Reger und Karg-Elert, vom Komponisten beabsichtigt.

The eight Sonatas of Guilmant are a most interesting and original work, originally conceived for the French organs of Cavalié-Coll. They were first tried in composition as to lose little, if anything, in their interpretation on other organs. At the time of their composition they brought to the attention of the organ world a style which had been too little cultivated by organists.

Gifted melodic and harmonic imagination as Guilmant undoubtedly was, it was not surprising that he was especially inspired to give of his best. Versatile in his style, as flexible in his technique, he did for the organ fugue what Mendelssohn did for the piano.

The period in which Guilmant occupied himself with the writing of these Sonatas has seen some of the most important advances that have been made in organ technique, in accordance with general musical progress. Consequently more is expected now of the player as well as of his instrument. In addition to the markings indicative of phrasing, touch, footing, etc., the Editor has as far as possible gathered together all those on the renderings by the much-lamented master himself and on those of his most distinguished pupils.

The "leggiero" indications above the pedal part apply to the right foot and those below, to the left. The "accents" of a half within a slur may seem self-contradictory to some, but it has the authority of the composer in addition to such well-known editors and arrangers as Straube, Reger, and Karg-Elert.

NEW EDITION
revised by
A. EAGLEFIELD HULL

Hommage Respectueux
à Sa Majesté Léopold II.

NOUVELLE EDITION
par
A. EAGLEFIELD HULL

1^{ère} SONATE

Symphonie

en Ré mineur

(in D minor)

Op. 42

—o—o—o—

I

INTRODUCTION

et

ALLEGRO

SOLO: Reeds:
SW: Full (opened).
GT: Full.
CH: Soft 3 and 4.
PED: Full.
COUP: Sw. to G¹
Sw. to Ch.
G¹ to Ped.

FLUTE: Jeux d'anches.
FLUTE HARM. Gamba, Hautb, Basson
de 3 F. Trompette, Clairon.
2^e Jeux doux de 3 et 1 P. / Anches.
*3^e Jeux / Trombones. *ff* Grand Chœur.*
(Tous les Chœurs accouplés au G¹ O.)
*PEDALE: Jeux d'anches. *ff* Anches. Tirasse du*
G¹ O.

SOLO
(ad libitum)

The image shows a page of a musical score for the first sonata, specifically the introduction. The score is written for piano and solo. It features several staves of music, including a grand staff (treble and bass clefs) and a solo part. The music is in D minor and 3/4 time. There are dynamic markings such as *ff* (fortissimo) and instructions for reeds and pedals. A large, diagonal watermark reading "PREVIEW LOW Resolution" is overlaid on the score.

*1) On obtient ces accords détachés en mettant et en retirant l'accouplement ou la pédale des anches du Solo, ou du clavier Bombards.

*1) These detached chords are obtained by coupling and uncoupling the Solo to Great by means of a pedal coupler. (Where the coupling is effected by a draw stop, an assistant will be necessary to use the stop as indicated.)

A musical score for piano, consisting of two systems of staves. Each system includes a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by a dense texture. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the entire page. The watermark is in a bold, sans-serif font. The piano part includes dynamic markings such as *p* (piano) and *rit.* (ritardando). The score is presented in a clean, black-and-white format.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic values and dynamic markings such as *ff* and *rit.*

Second system of musical notation, continuing the piece with complex rhythmic patterns and articulation marks.

Allegro ($\text{♩} = 96$)

Third system of musical notation, starting with the tempo marking *Allegro* and a quarter note equal to 96 beats per minute. The notation includes various rhythmic figures and articulation marks.

Fourth system of musical notation, showing further development of the musical theme with detailed rhythmic and articulation markings.

Fifth system of musical notation, concluding the page with a final melodic line and various articulation marks.

w) *at ou* or *le pied en avant*, *at ou* or *le pied en arriére.*

**at* or *of the foot behind*, *at* or *of the foot in front.*

ff 0.0.

G! Reeds in.
ôtez les anches de la Ped. et du G^e O.

Reeds in.

The image displays a page of musical notation for piano, featuring five systems of staves. The first system includes a grand staff with treble and bass clefs, and a separate bass line. The second system continues the grand staff notation. The third system also continues the grand staff notation. The fourth system shows a change in dynamics to *ff* and includes the instruction *G! Reeds in.* with the French text *ôtez les anches de la Ped. et du G^e O.* below it. The fifth system includes the instruction *Reeds in.* and continues the musical notation. A large, diagonal watermark reading "PREVIEW" is overlaid across the center of the page.